CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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ONE CENSOR BOARD — SILVERTHORNE

ONTARIO FILM CENSORSHIP CHIEF GOES TWO BETTER

"Personally, I'd like to see one national film censorship board," said O. J. Silverthorne, chairman of Ontario's Board of Censors in Toronto last week. He had been asked his opinion of recent suggestions from Manitoba and Saskatchewan cabinet ministers that two boards, one for the East and one for the West, might do — with the possible exception of Quebec.

"We seem always to be excluding Quebec in our thinking," he observed. "Why shouldn't we find common ground with Quebec as well?"

The first suggestion this year of a single national board came from the Manitoba censor, M. V. B. Newton, who was supported by his superior, C. L. Shuttleworth, Minister of Utilities. The British Columbia cen-

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20% Press Tax Brings Protest

Opposition to the 20 per cent tax on the advertising content of the Canadian editions of magazines from the USA and other countries was opposed by The Telegram, Toronto, in an editorial headed "A Vicious Tax." One film trade paper will be affected

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Edwards Family Credit To Trade

A story to warm the hearts of industry people is that known and appreciated by the citizens of Grand Falls, Newfoundland, who recently participated in the opening ceremonies of the Popular Theatre by Charlie Edwards, 44, 30 years in the business and

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Davidson Handling VCI Convention Matters

Property Master Lou Davidson of Tent 28, Toronto has been appointed to take charge of reservations for the 20th annual convention of Variety Clubs International, which will be held in the Waldorf Astoria, New York City, May 9-12, with Tent 35 the host. Davidson can be reached at Barnes and Davidson Theatres, Inc., 21 Dundas Square, Toronto. The phone number is EMpire 3-8531.

Registration fee is $45 for Barkers and $35 for ladies.

On the evening of May 10 there will be a cruise around Manhattan Island as the guests of Coca-Cola and on May 11 a Mardi Gras in the Grand Ballroom of the Waldorf Astoria. The Humanitarian Award Dinner will take place on Saturday, May 12 and later there will be an Au Revoir Party at the Tent 35 quarters. Tickets to telecasts will be available.

Report Explains NFB Figuration

The latest annual report of the National Film Board, submitted to the Honorable J. W. Pickersgill, Minister of Citizenship and Immigration, by A. W. Trueman, Government Film Commissioner and chairman of the National Film Board, provides something

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Big Oscar Vote Here

About 300,000 ballots were collected in Toronto for the Oscar Contests of the Motion Picture Industry Council of Canada. The Telegram, Toronto, which tied in with the contest and is assessing the results, reports about 100 ties.

Incorporations, Changes, In Old Companies, Etc.

Since the first of the year a number of new companies in the motion picture and television fields have been incorporated provincially or have been granted Letters Patent by the Department of the Undersecretary of State under the Companies Act. Others are making changes in the capital stock of their companies. A listing of these companies and the matters affecting them will be of interest to readers:

Following is information about companies registered in Ottawa:

Merit TV Productions of Montreal became a private company, with a capitalization of 6,000

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'Man Who Knew Too Much'

James Stewart and Doris Day will star in Paramount's Alfred Hitchcock film, The Man Who Knew Too Much.

USA Senate Group Criticizes Violence

Though its report noted that the moving picture industry "did a fine job of regulating itself," a USA Senate subcommittee headed by Senator Estes Kefauver, which sat in Los Angeles last summer, took the position that brutality and violence in films may "initiate and provide the content for anti-social behavior on the part of emotionally disturbed children."

Also criticized was motion picture advertising for misleading descriptions.

HARRISON FOX WORLD SALES CHIEF

Continuing its long standing policy of promotion from within the ranks, Spyros P. Skouras, president of 20th Century-Fox, last week announced the promotion of Alex Harrison to general sales manager of the film company. Harrison has been Western sales manager since 1954.

A youthful motion picture industry veteran, Harrison brings to the general sales manager post 21 years of experience in the motion picture industry. Born and educated in Salt Lake City, Harrison joined 20th Century-Fox in 1935 as a poster clerk in the San Francisco office. He was made assistant booker of that exchange the following year.

Harrison entered the Army in 1943 and upon his release three years later was named Western division booker in San Francisco. In 1948 he was appointed San Francisco branch manager, a post he held until 1951 when he was transferred to Los Angeles as branch manager.

In recognition of his outstanding performance, Harrison was named Home Office representative in the sales department and switched operations to New York in 1952. Two years later he was named Western sales manager.

Harrison is married and resides in Bronxville, New York.

ONT. FILMS COUNCILS TO MEET

Annual meeting of the Ontario Association of Film Councils, Inc. will take place on Wednesday, April 4, 1956 at 10.30 a.m. in the National Film Board building at 70 Yorkville Avenue in Toronto. In the chair will be E. R. Crawford, president.

On the agenda for the meeting are reports from the federation chairmen, the film councils and film libraries; summer film institutes; workshop training; expansion and future development of the federations and film council; and the annual election of officers.

POPCORN INSTITUTE AT HOTEL SHERMAN, CHICAGO, APRIL 4

The "Popcorn Sell-O-Rama" sponsored by the Popcorn & Concessions Association takes place on April 4 in Chicago's Hotel Sherman and Canadians are invited to attend. One of the discussion leaders is J. J. Fitzgibbons, Jr., general manager of Theatre Confections Limited, Toronto, PCA board chairman. The one-day meeting is the third in a series of regional sales and merchandising gatherings. Three problem clinics will be held during the day.

Canadian Film Weekly

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20% PRESS TAX

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—Boxoffice. It is estimated that the tax will cost Reader's Digest $500,000 and Time about $250,000. Other magazines to which the tax applies are Better Living, Family Circle, Everywoman's, Parents' Magazine, Woman's Day, The Canadian Office, Canadian Farm Chemicals and Cleaning and Laundry World.

It is not known whether the tax will help bring about a more successful operation for Canadian magazines struggling against the flooding of their market and the gathering of their potential revenue. However, they are grateful that the government recognized their difficulties.

In introducing the 20 per cent tax Finance Minister Walter Harris said: "A number of Canadian magazines have been abandoned and others have had to reduce the number of issues per year. Magazines from abroad have meanwhile extended their activities to such an extent that the long-run continuation of Canadian magazines appears to be in jeopardy."

Agreeing that such a tax could not be justified "in connection with any ordinary line of business and commerce, Harris went on to say that "The publication and circulation of magazines by Canadians, for Canadians, telling about Canadians and what they are doing and what they have to sell, seems to us a basic and essential thread in the fabric of our national life."

What is the situation in the Canadian film trade? Speaking only of Canadian Film Weekly, it is one which almost every kind of plea has failed to improve in years — the same years in which rising costs have been very hard on small businesses. For instance, in 1955 this paper, one of two in the Canadian motion picture theatre industry, carried a total of 216 pages of film advertising, while just one USA weekly, Motion Picture Herald, carried 776! And there are quite a few other weeklies and dailies in the USA. The USA advertising rates are proportionately higher, of course. The Canadian trade press, unlike the USA one, showed little increase in business during the years when USA publications reflected the greatly increased prosperity of the industry.

The USA film trade papers all circulate in Canada, some widely, carrying ads on the same pictures a Canadian trade paper hopes to advertise. Not all pictures shown in Canada are advertised on this side of the border.

This paper would feel happier if the USA companies would see fit to transfer more of their Canadian ad income from USA publications to Canadian ones. With rising costs and without rising income it is inevitable that, as Harris observed, the number of issues per year has to be curtailed, meaning a return to publication every second week.

Why Not One Board?

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sor, Raymond W. McDonald, didn't agree but said it merited discussion. C. S. Chaplin, president of the Canadian Motion Picture Distributors Association, wasn't very frank with his opinion, saying that the CMPDA "would look with interest on such a plan." However, he personally favored a single board for the West.

C. C. Williams' Position

The matter of a reduction in the eight boards now operating in Canada came up again recently in the Saskatchewan legislature, when the Honorable C. C. Williams, Minister of Labor, whose portfolio includes the censorship board headed by the Reverend D. J. Vaughan, said there were too many. The report of Williams' speech in the Regina Leader-Post indicates that he was quite unflattering to the film companies:

"Some people seem to be of the opinion that censorship is not only unnecessary but undesirable, and that 'anything' (regardless of content) should be allowed," Williams said.

"Some motion pictures use the filthiest of words and expressions which have nothing to do with the theme or story — but it appears to be considered ultra-smart to put them in dialogue.

"Censors who cut or reject these pictures are immediately subject to strong protests from the film owners, who then use every means at their command to have the decisions reversed, and with some success."

The usual procedure, he added, was to apply for a board of appeal, which often passed such pictures with a few cuts. If, however, the board also rejected the film, every effort was made to have it again reviewed as a reconstructed picture, "which merely means that the more objectionable parts have been taken out."

"Provincial censors," Williams remarked, "are played off against each other by representatives of these film companies, who lament the amount of money they will lose, and that censors of other provinces have passed the same picture, or most of the states have passed it, and so on."

Sees Quebec as Doubtful

He said that it was doubtful whether Quebec would enter his plan for two censor boards for Canada. Quebec laws were "quite strict."

In Quebec, he said, children under 16 were not allowed in picture shows at all, following a fire 35 or 40 years ago in which 127 children died, and banned pictures containing references to divorce.

The other provinces, however, might set up two boards, one in the east and one in the west. The provincial government would lose some revenue, and the film companies would object about having to transport their films greater distances for review, but that would not be too serious. He understood his counterpart in Manitoba had similar views.

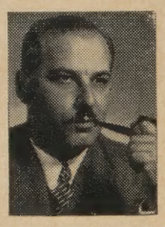
The above ends the Regina paper's report. Williams has a special interest in film censorship. He was the only provincial cabinet minister to attend the annual meeting in Toronto several years ago of the Provincial Censors of Motion Pictures. The organization, which is headed by P. J. A. Fleming, the Alberta censor, seems dormant. It hasn't met in several years.

'RAINTREE' MGM'S FIRST IN 65 MM.

First film in MGM's newly-developed 65 mm. process will be its $5,000,000 production of Raintree County, which went before the cameras April 2 with Montgomery Clift, Elizabeth Taylor and Eva Marie Saint heading the all-star cast. The picture was selected because its estimated three-hour running time will include much location and interior shooting and thus afford an opportunity to utilize the new process under all conditions.

Cameras used are conventional but modified to take the 65 mm. negative and is said to be adaptable to any shape and size of screen from the 3 to 1 ratio to standard size. Panavision, Inc. developed the lenses, which it is claimed embody an entirely new optical principle and give a greatly improved image unequalled for clarity and lack of distortion.

OUR BUSINESS by N.A. Taylor



WHAT is the right advertising and promotion budget for a motion picture or for a week's attractions? At which point do we achieve the highest maximum potential return and where do we encounter the law of diminishing returns? Under present-day circumstances, is our business as a whole spending a sufficient percentage of its intake to sell what it has to offer to the public? Are we competing strongly enough with other mediums which also seek to use up the public's leisure time and spare money?

These questions are extremely pertinent to our business. Correct answers are extremely hard to come by. The advertising experts have in some cases been able to reduce advertising campaigns to some sort of scientific formula, but there is always a nebulous factor involved. Large merchandising companies embark on campaigns to sell their products with long-range policies in mind and are sometimes prepared to lose money for a while before they reap the reward of their expenditures and efforts. In our business we cannot be so readily sanguine about such gambles because pre-determined estimates of grosses are oftimes difficult. We know from experience that when we exceed a certain percentage of our gross and lack sensational results, a loss must accrue. Furthermore, unlike other commodities our stock-in-trade disappears every day or every week. Thereafter we must embark on the selling of other merchandise. This creates many problems, none necessarily insurmountable.

We are presently faced with generally declining attendances. This automatically means that the average theatre has available more empty seats. If such seats are filled there is no extra cost for rent, help or overhead. It would appear, therefore, that there is more scope for profit if some of these seats can be filled. In recent years film terms have been higher for first-run theatres. In some cases advertising allowances are made to such theatres and this is helpful, but where such allowances are not made the scale of percentage may stop some theatres from going "all-out" because of an imagined limitation of potential profit. Our problem is to reconcile these facts. We must have a new ap-

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NFB FIGURATION

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of an explanation of its accounting methods. Through these methods the NFB, though it operates at a cost of several million dollars, shows a surplus. NFB accounting methods, like those of the CBC, have been criticized in the House of Commons. The 1954-55 report shows a smaller surplus than the previous one, mainly because of some change in the accounting system. States the report:

"In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirement of section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

"Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that the Operating Account be credited with (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of income over expense, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and transferred to the credit of revenue."

OUR BUSINESS

(Continued from Previous Page)

praisal of the type and amount of our advertising expenditures because we need more virulent methods to bring more people regularly to our boxoffices.

FOR SALE

400—Theatre seats, like new, leather covered.

2—Simplex projectors, complete with sound equipment, screen and all accessories.

All equipment is only 7 years old and is being offered at bargain prices.

CONTACT MR. J. WALKER

P.O. Box 448 - Tecumseh, Ont.

ECHOES and REFLECTIONS

Would It Be an Improvement?

(From The Financial Post)

The suggestion for a single board of censors for all Canada, or possibly all Canada except Quebec, has been hailed with considerable enthusiasm by the moving picture industry. In theory at least it looks like a big improvement with only one gate into the Canadian market instead of nearly a dozen. But would it work out that way?

One can hardly imagine a federal board being any more liberal or broadminded or enlightened, or whatever we prefer to term it, than any of the provincial boards. Such a board, undoubtedly, would have to take into serious consideration every provincial objection real or imaginary. To be on the safe side it would probably ban any picture that might possibly bring any criticism anywhere.

Under the present arrangement, cumbersome as it is, there is little chance that a really good picture will be banned by all provincial censors, that the entire Canadian audience will be prohibited from seeing it. That is a real advantage and one that we might lose with a single board of censors.

Watch That Adaptation!

(Sydney Johnston in The Montreal Star)

One of the most astonishing features of that very astonishing business, the movie industry, has been the almost complete lack of worthwhile original scenarios. Although the movies have employed some of the brightest and most creative authors and playwrights of our time, these brilliant men and women have spent their talents on writing first-class adaptations of their own and other writers' stage or literary successes.

There are, of course, quite valid reasons for this. If an author, especially a well-established author, has an idea for a story or a play, the movies would much rather have him develop it into a novel or a play which they can adapt after it has received world-wide publicity, rather than try to launch it themselves.

That Film Board 'Surplus'

(From the Ottawa Journal)

News items say that the National Film Board "reported a surplus of $31,156 on its main operations during the 1954-55 fiscal year."

This is misleading; in the sense that it spent less than it earned and had something left over the National Film Board had no surplus. On that score, in fact, the Film Board had a considerable deficit.

The Film Board in 1954-55 received from the treasury through a parliamentary vote $3,211,060. Without that vote the Board would not have had a "surplus" of $31,156 or any surplus, but a loss of some $3,000,000.

The National Film Board does good work, is a national service, and it can be argued that it is worth $3,000,000.

But, if only for the sake of the record, of knowing what we're doing, let's not get the impression that it has operating surpluses.

Television and the Movie Industry

(Ron Poulton in The Telegram, Toronto)

The movie industry has had a picnic with television for a while now. But the ants in the sandwiches are getting bigger all the time.

It wasn't too many moons ago when Hollywood was cold shouldering TV. Movie executives barred their top stars from appearing on home screens and refused to release all but their most cobweb-ridden films to video.

Walt Disney broke the dyke. He proved that TV was mighty handy for advertising films. It wasn't long before Hollywood stars were making more teleplays than movies.

It wasn't long, either, before the film executives tumbled to the best gimmick of all. They started their own weekly TV programs, and actually found sponsors who paid the movie industry to advertise movies.

There hasn't been a cuter trick turned in the history of merchandising since the invention of snake oil. TV, once the arch rival of the film industry, was being used as the golden calf. Which none of us need object to as long as it leads to good entertainment.

EDWARDS FAMILY

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the son of the late pioneer, P. A. (Paddy) Edwards. The older Edwards, who passed on in 1954, began his film career at 20 under Mike Fewer, who now manages the Nickel, St. John's. The year was 1904 and Paddy, then 20, was an actor and entertainer before joining the flickers. He then became a projectionist for another Newfoundland entertainer who had opened a movie house, P. J. Kiely of the aforementioned Nickel, now a Montreal resident, who sang the illustrated songs.

Paddy came back in 1916 to be the projectionist of the People's Theatre, in the Town Hall, then became assistant manager in 1926 and manager in 1934. He renamed it "Popular" and kept the name after he acquired the theatre. The new theatre is across the street. The Evening Telegram, St. John's, reporting the opening in an eight-column story, ran a two-line head reading: "A Dream Began in 1904: Father, Son Team Movie Business Grows, Open New Theatre."

Charlie Edwards, an ex-athlete who manages a championship baseball club, joined the Royal Air Force in 1940, trained in Britain and was sent to Singapore in 1941. Two hours after Singapore fell in 1942 he and a group of RAF men swam out to a Chinese junk and escaped to Sumatra, 60 miles away, in the dark. This was just the beginning of their adventure.

They took over a reconditioned USAF bomber left at the airport but engine trouble 500 miles at sea made them return to Java, where their party of 25 hid in the hills for five weeks before making contact with the guerrillas. For five months they fought hit-and-run actions against Japanese convoys before being surrounded and captured. Four years in forced labor battalions followed before their release a month after V-J Day. Of the 20,000 prisoners who built rail lines 17,000 died. Charlie was hospitalized from September, 1945 to March, 1946, then repatriated home.

The new Popular, which has a 50-foot arcade leading into the 600-seat auditorium, opened on February 13, 1956. It is a monument to a fine old showman, Paddy Edwards, one of the best of the hardy, devoted breed that pioneered the movies in the British Atlantic provinces. Today, in that same tradition, Charlie, his son, is fighting to help the movies keep the place in the hearts of the people won for them by the father and his noble legion of the first days.

RKO's 'Public Pigeon No. 1'

Red Skelton will star in RKO's Public Pigeon No. 1.

20th IS SHOWERING HITS IN APRIL!

DARRYL F. ZANUCK
presents

"The Man in the Gray Flannel Suit

The true story of the stratoflying scientists of the U. S. Air Force!

ON THE THRESHOLD OF SPACE

CINEMASCOPE
COLOR by DE LUXE

starring
Guy Madison · Virginia Leith · John Hodiak · Dean Jagger

Produced by WILLIAM BLOOM · Associate Producer BARBARA McLEAN · Directed by ROBERT T. WEBB
Written by SIMON WINCELBERG and FRANCIS COCKRELL

A superb best-seller now a superlative motion picture with an outstanding cast!

GREGORY PECK · JENNIFER JONES · FREDRIC MARCH

COLOR by DE LUXE

CINEMASCOPE®

co-starring

MARISA PAVAN · LEE J. COBB

ANN HARDING · KEENAN WYNN

with GENE LOCKHART

Produced by DARRYL F. ZANUCK

Written for the screen and directed by NUNNALLY JOHNSON

From the novel by SLOAN WILSON

The confessions of an unconventional woman!

JEAN SIMMONS

GUY MADISON

JEAN PIERRE AUMONT

hilda crane

PRINT BY TECHNICOLOR CINEMASCOPE

with JUDITH EVELYN • EVELYN VARDEN

Produced by HERBERT B. SWOPE, Jr.

Written for the Screen and Directed by PHILIP DUNNE

From the Play by SAMSON RAPHAELSON

WHY DID MAMIE STOVER HAVE TO LEAVE SAN FRANCISCO?

JANE RUSSELL · RICHARD EGAN

The Revolt of Mamie Stover

CINEMASCOPE

COLOR by DE LUXE

co-starring

JOAN LESLIE with Agnes Moorehead · Michael Pate

Produced by BUDDY ADLER · Directed by RAOUL WALSH · Screenplay by SYDNEY BOEHM

From the novel by William Bradford Huie

Observanda

On The SQUARE with HYE BOSSIN

Variviews

PATIENT WAS cracked on the subject of wonder drugs and bugged his ear-weary medico for the very, very latest one. The doc took one out of a box. "This one is so new," he said, "that we haven't even got a disease for it yet!" . . . *The Star* now has a promotion manager name o' Ralph Cowan . . . *John Latimer,* Torchy Coatsworth's aide as CBC Film Procurement officer, got out ahead of the latter, who becomes Alex Metcalfe's aide at MPTV on April 17. Latimer, who'll operate a summer camp near Minden, was succeeded by Dorothy McCallum, but O. C. Wilson hasn't named Torchy's replacement yet . . . *Hugh McKandy* of the *Globe and Mail* sent Portland Hoffa the local editorial tributes about Fred Allen, whom he didn't know but admired, like the rest of us . . . *One of the things* Sydney J. Harris wishes he had known at 18 instead of 38: "That intelligence which is not employed in building character soon feeds on itself and begins to destroy character." Now he tells me.

THEY ARE GOING to make a picture about James J. Walker, New York's popular playboy mayor of the 20's, and he will be played by Bob Hope. Doris Day may play his showgirl sweetheart, Betty Compton of Toronto, whom he met when she was appearing in a 1927 Broadway musical, *Okay,* of which the stars were Gertrude Lawrence and Victor Moore. Jimmy, a married man, first saw Betty when she was 23 and he was 46 but that was it for both of them.

It was a sensation to those who knew of the romance when Betty eloped with another man in February, 1931 under mysterious circumstances that had something to do with an overdose of sleeping pills. The man was Edward J. Dowling, a Paramount dialogue director whom she met when he was sent to coach her for a screen test. She got a Mexican divorce in March. In 1933 Walker, divorced from his first wife, married Betty in Cannes. In 1941 she divorced Walker so that he could return to his faith and find peace of soul. Betty died in 1944 at 40, leaving the two children she and Walker adopted and one by her third husband. Walker passed on in 1946 at 65.

There are still those who remember Betty's life here. One is Jack Arthur, who produced the shows at the Uptown in which she danced under the direction of Leon Leonidoff and Florence Rogge. Another is Stanley Reed Riches, a barrister, who married Betty when she was 18. He was still married to Betty when the mayor fell in love with her.

This Riches didn't like one bit and Betty didn't seem to care much whether he did or didn't. He knew there was talk of Walker being investigated for the conduct of his office and the Walker-Compton situation irked Riches into doing a little investigating of his own.

The lawyer gathered considerable information that was, to say the very least, unflattering to the mayor. Before he could use the documents to his own satisfaction, his safe was burgled and they disappeared. It was his opinion that they had been stolen by Walker adherents, since at the time the mayor was being investigated publicly by Judge Seabury for his conduct in office.

Riches told his story to Ted Farah of Canadian Press, who sent it out to Canadian and American newspapers. Perhaps the extra pressure caused by the Toronto man's claims was too much for the mayor of New York. He resigned and lived abroad for two years, part of the time as a Hearst writer.

Their love-troubled lives will be revived to provide an interesting hour-and-a-half in the movie theatres. Time has made Stanley Riches, now a small-town resident, philosophical about the unhappy entanglement in which he was involved. I judged that after a conversation with him the other day.

But if the movie is anywhere near the quality of Gene Fowler's book about the dapper politician who was the darling of Manhattan in the 20's, it will be well worth while. *Beau James,* the book is called. You ought to read it sometime. It is full of understanding, for Fowler obviously had a great affection for Jim Walker and his great love Betty Compton.

WHEN BARNEY FOX was in Mexico he saw this word on dozens of boards, shadow boxes and marquees: "Hoy." He figured that there were proportionately as many Hoy houses in that country as there were Loew ones in the USA and Paramount units here. He made this comment to a Mexican friend.

"Hoy," laughed the Mexican, "means *Today* in Spanish."

That's why Barney got a kick out of a very long letter Harland Rankin of Chatham, the exhib with the itchy pen, wrote to *Motion Picture Herald* about show business in the 6,000 miles of his recent trip.

"We also visited the Hoy theatre which is part of a chain in Puerto Rico and which reaches out all over the countryside," wrote Harland.

That reminds me of the guy who saw the words "Max. Load" before some figures on hundreds of trucks. "That guy Max. Load owns about every truck in this town," he observed.

I WAS TEMPTED to put this quotation from Finance Minister Walter Harris in our masthead: "The publication and circulation of magazines by Canadians, for Canadians, telling about Canadians and what they are doing and what they have to sell, seems to us a basic and essential thread in the fabric of our national life." Only a prize ignoramus will confuse that with unhealthy nationalism. Home news is the most interesting kind and it is never supplied as well by outside periodicals.

This might be a good time to quote W. R. Wilkerson, publisher of *The Hollywood Reporter,* who devoted a recent column to a discussion of trade paper advertising. It grew out of the statement by a large company's ad-pub head that he was about to reduce advertising expenditures and rely more on showmanship. This, wrote Wilkerson, is "About as idiotic a statement as has ever been issued in this business." Here is an interesting paragraph:

"Trade advertising starts all forces within the business talking; that talk generates attention; that attention builds the picture not only to the theatre men who, in return, pass this along to their prospective audiences. Locally, trade ads do another job in raising studio hopes, in attracting creators to their doors, in lifting morale of picture makers. All of which is showmanship."

Showmanship without advertising is impossible, he said.

BAY STREET FRIEND asked why my pained look. I explained that it was bursitis — a lime deposit in my right shoulder joint. Right away he wanted to incorporate the deposit for 100,000 shares at $1 par value . . . *Next Fess Parker* starrer for Disney, *Light in the Forest,* is about a white boy raised by Indians. No story on that idea could possibly exceed in interest the true Canadian one, *John Tanner, Captive Boy Wanderer of the Border Lands* (Ryerson IODE series). In Detroit at 50, after fighting in the fur wars, he recognized the Indian who had kidnapped him and learned of what family he came. He then found his family with the aid of the governor but his own brother, thinking him an Indian, passed him on the street, though on his way to meet John . . . *Phil Sherman* is now with Shortill and Hodgkins, realtors, Toronto . . . *Michael Taylor* says that Mario Lanza is the one who isn't Jackie Gleason . . . *Sorry to hear* of the passing of Bob Harvey, Odeon manager in Niagara Falls. Everybody liked Bob.

NEW COMPANIES

(Continued from Page 1)

preferred and 2,000 common shares, all at a par value of $5 each, with C. E. Schisberg its solicitor.

Telecable Antenna Limited was created by P. F. Vineberg and M. L. Rothman of Westmount, PQ, with Yvonne Belanger of Montreal the solicitor.

Transvision (Canada) Limited, at 50,000 shares without nominal par value, was established by a Toronto group.

Ethnographic Films Committee, Inc. was registered by Marcel Rioux and June Helm MacNeish, Ottawa anthropologists, and Roger Blais, Hull, PQ, film producer.

Changes in companies made through the Department of the Undersecretary of State:

Marcus Loew's Theatres Limited has reduced the capital stock of the company to 7,500 common shares without nominal or par value.

Graphics Associates Film Productions Limited, a private company, is (1) increasing the capital stock of the company to 21,000 preferred shares of the par value of $10 each and 40,000 common shares without nominal par value, (2) changing the corporate name to **Graphic Films Limited,** and (3) amending restrictions on the right to transfer shares of the capital stock of the company.

Odeon Holdings (Canada) Limited, a private company, is altering the capital stock of the company so that it will consist of 400 Class A shares and 9,600 Class B shares, all without nominal par value.

Following is information about companies registered in Ontario:

Beenabee Theatres Limited was established by Earl Brown and Ian Holt Smith, barristers, and Albert Perly, manager, all of Toronto, as a private company "To contract for, erect and construct, to acquire by purchase, lease, licence or otherwise, and to hold, sell, lease or otherwise dispose of and operate motion picture theatres or other theatres and places of amusement, entertainment or instruction of every kind and description." Capitalized at 18,000 non-voting preference shares with a par value of $10 each and 20,000 common shares without par value. Its head office is in Toronto.

Benjamin Film Laboratories Limited was incorporated by Ernest Patrick Finley, publishers' representative, and Diana Catherine Stewart, housewife, both from Toronto. It is a private company "to carry on the business of photographic developers" and is capitalized at 1,250 non-cumulative redeemable preference shares with a par value of $100 each and 25,000 common shares without par value. Its head office is in Toronto.

Windsor Film Society was incorporated by a Windsor group as a corporation without share capital "To promote the study of cinematographic art by showing moving picture films to the members." Its head office is in Windsor.

Warwick Webster Limited was created by Richard James Roberts, barrister, of Toronto, "To purchase, own, create, produce and present and to license others to produce and present literary and artistic works of any kind, and to acquire, rent, create, hold, sell, lease, assign, transfer, market or dispose of copyrighted and uncopyrighted literary and artistic works of any kind and any and all rights and interests therein or in regard thereto." Authorized capitalization is 36,000 preference shares with a par value of $1 each and 4,000 common shares without par value. Head office is in Toronto.

Earlier issues this year have carried information on other actions along the lines of the above. Companies mentioned were Mannitona Pictures Corportion Limited, Gananoque, Ontario; G.S.A. Films Limited, London; Ministar Film Productions, Toronto; Canada Israel Film Distribution Company Limited, Toronto, and Ken Theatres (Hamilton) Limited.

Short Throws

PRODUCER of a number of films for industrial and charitable organizations, Arthur Hundert, 41, died recently in Vancouver General Hospital after a brief illness. He was head of the Art Hundert Motion Picture Foundation and at the time of his death was shooting a film for the Canadian Arthritis and Rheumatism Society.

THEATRE Holding Corporation has started work on the conversion of its old Classic Theatre in Stratford, Ontario, which has been closed for the last six years. The rebuilding program, which will cost about $75,000, will include dividing the structure into offices and adding a floor.

RKO Teleradio Pictures, Inc., the new company formed by General Teleradio when it bought out RKO Radio Pictures, has acquired an interest in Unique Records and will enter the recording and music publishing field.

LES PRESTON, manager of the Capitol, St. Thomas, Ontario, left Famous Players after 17 years to accept the local agency of the Dominion Life Assurance Company. Les (Leslie H.) is popular in the industry, as well as with the public.

OUT-OF-TOWN guests at the recent 11th annual dance of the Canadian Picture Pioneers, Manitoba-Saskatchewan division, were Jack Fitzgibbons, Jr., head of Theatre Confections Limited, and Bob Eves, Western division manager of Famous Players. The ball, held in the Club Morocco in Winnipeg, was a complete sellout and another one is being planned for the Fall.

STUDENT privilege cards were favored by Edmonton schools, the Public School Board was told by Superintendent W. P. Wagner. The cards bear photographs of the student and school photography clubs may supply them. In a vote 21 junior high schools favored the cards, while one composite high school and five junior high schools opposed them.

DISAPPOINTED in the collapse of the plans to build a film museum in Hollywood, Mary Pickford has decided to leave the prints of her films and mementos to existing museums. She blamed the heads of the studios, who are "negligent and short-sighted."

DEPTH BOMB dropped by an RCN ship in Lake Ontario during exercises in connection with an anniversary and the preview of JARO's Above Us the Waves is causing a dispute. The Transport Department put a warning buoy over the spot and just left it there. The RCN said that it had placed the time-limit of danger at six months. A Toronto Star reporter, Jack Gale, remembered the dud, which was dropped in the early summer, and started the enquiry.

OPENING of the regular showing of Cinerama Holiday in the Imperial in Montreal, the only theatre so far equipped for Cinerama in Canada, will follow a press and trade preview on April 4 and a gala public premiere on April 5. Run of This Is Cinerama, the first film in the process, will close the day before the press preview after a 66-week run, during which it will have been seen by about 425,000 Canadians and will have grossed an estimated $700,000.

AUTHENTIC "Movies Spread The Travel Bug," says a heading in a Toronto Telegram story by Douglas L. Oliver, who says: "Sometimes (we think) the travel services should actually subsidize the motion picture industry. No off-the-beaten track promotion medium is more likely, if indirectly, to add fat bucks to these agents' pocketbooks than pictures of the type of To Catch A Thief. Or Three Coins in a Fountain. Or, say, Summertime."

ABOUT 380 employees of the National Film Board will move from Ottawa to Montreal on June 1, while between 30 and 40 resigned, refusing to switch cities. About 40 NFB personnel will remain in Ottawa in a new downtown building. The NFB is paying the cost of shipping household goods and living expenses up to 21 days, while a single employee gets ten days. Train fare or car expenses are also allowed.

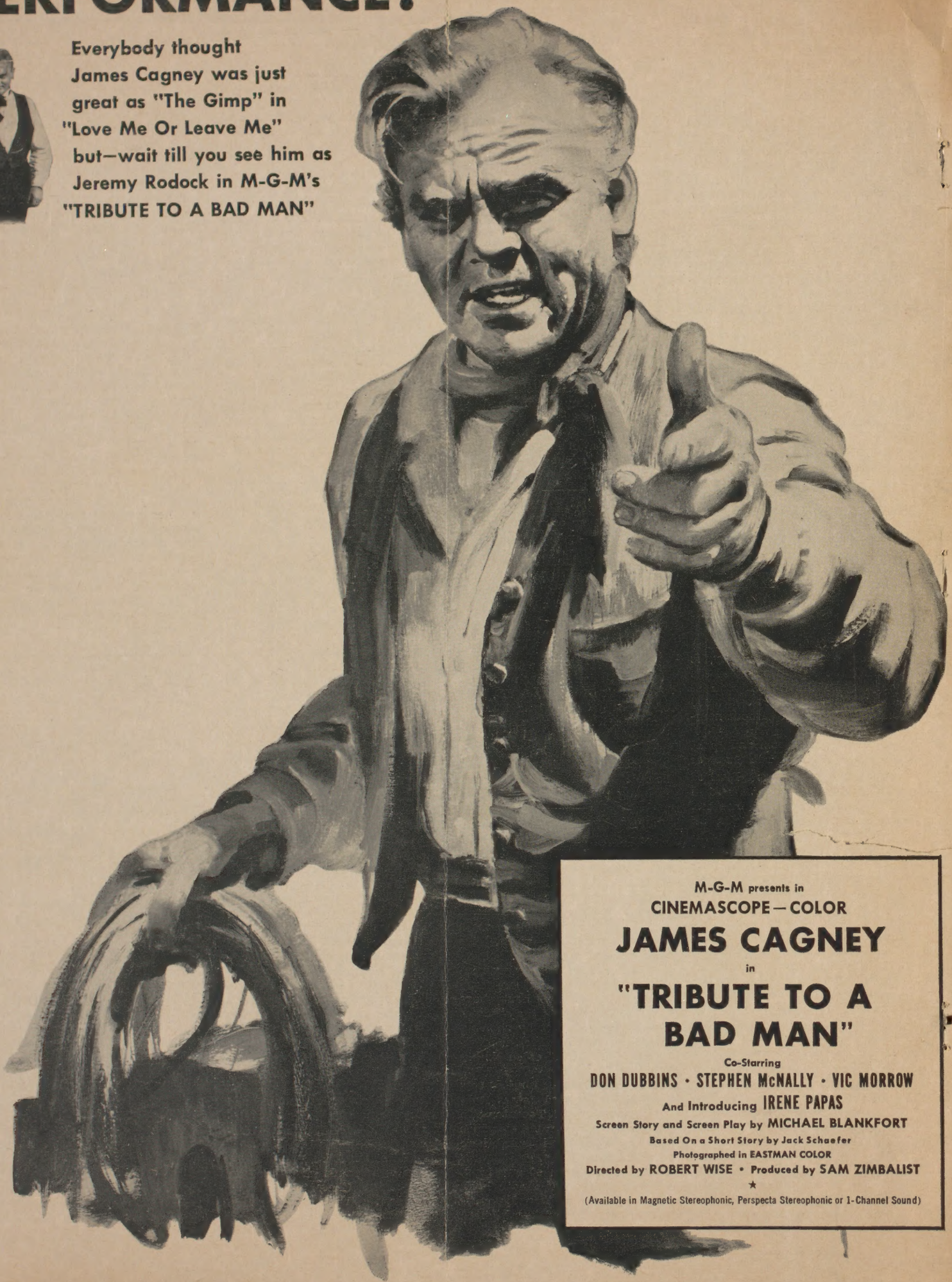
"FIRST Canadian Goodwill Expedition Around-the-World," a two-way cultural exchange between Canada and 75 countries of the free world, got under way recently. Three persons, who are receiving only their expenses, are in the crew that is making the 2½ year trip, which has been in the planning stage for three years. They are carrying a number of NFB films to show something of Canada to people of other lands and will do some shooting to show Canadians. They are travelling in a station wagon and will use local help when necessary. William Hultay, head of Orbit Films and the Ukrainian National Federation, raised the $150,000 necessary for the mission from Toronto business men.

his theatre patrons come back again he buys his TRAILERS from ASN*

*ASSOCIATED SCREEN NEWS
2000 Northcliffe Ave., Montreal

PERFORMANCE!

Everybody thought
James Cagney was just
great as "The Gimp" in
"Love Me Or Leave Me"
but—wait till you see him as
Jeremy Rodock in M-G-M's
"TRIBUTE TO A BAD MAN"



M-G-M presents in
CINEMASCOPE—COLOR

JAMES CAGNEY

in

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Screen Story and Screen Play by MICHAEL BLANKFORT
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